

The Essential Home Theatre Resource™

Widescreen Review®

NEWSLETTER

ISSUE 122
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WELCOME!



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For those of you who subscribe to the print magazine, we at Widescreen Review have decided to combine the July and August issues into one. For more on our reasons for doing this, please see the Editor's Couch section in Issue 122. The issue will be arriving in your mailboxes any day now, and I'm sure you'll all be pleased with the coverage we did on full-range loudspeakers, including our in-depth buyer's guide. This does not mean that we are combining our July and August Newsletters into one, however—they will still arrive each and every month. This month's newsletter features Part 5 of John Dunlavy's ongoing seven-part archived loudspeaker design series of articles and the Wife Assistance Forum column that usually runs in the print magazine, as well as additional new home theatre offerings that don't appear in print. Look for bonus equipment reviews to be featured in the July issue.

Lastly, I would like to congratulate Stuart Schifter, the winner of the Home Theatre Contest. Stuart won a Sanyo PLV-Z5 LCD projector (which was reviewed in issue 116), a Da-Lite 82-inch High-Contrast Cinema Visio Da-Snap screen, and 10 DVD movies just by submitting his entry on our Web site. Congratulations, Stuart!

Gary Reber
Editor-In-Chief, *Widescreen Review*

COMING SOON TO NEWSSTANDS

Here's a sneak peek into what's coming in Issue 122, July/August 2007 of *Widescreen Review*:

- "Niles StageFront Loudspeaker System" By Danny Richelieu
- "Von Schweikert VR-4jr Full-Range Loudspeaker" By Peter Moncrieff
- "Kaleidescape System: New 1U Movie And Music Server" By Danny Richelieu
- "The 2007 Full-Range Loudspeaker Buyer's Guide"
- "HDMI 1.3 101" By Joel Silver
- "Display Technologies — Part III: Plasma Displays" By Lancelot Braithwaite
- Over 50 Blu-ray Disc, HD DVD, and DVD picture and sound quality reviews
- And more...

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Coming Soon
To A Retailer Near You

Danny Richelieu



Outlaw Bookshelf Loudspeaker

Outlaw Audio has introduced its first loudspeaker, the **Outlaw Bookshelf Loudspeaker**, which is completely designed and built in the United States. The loudspeaker uses a custom-designed 1-inch silk dome tweeter and a long-throw 5.25-inch SEAS woofer to create a frequency response from 54 Hz to 24,000 Hz (± 3 dB). The enclosure utilizes identically dimensioned internal and external port baffle flares and includes two pairs of binding posts for bi-wiring or bi-amping. Circuitry is also included to provide a 2 dB high-frequency boost and boundary compensation for placing the loudspeaker near a wall, in a corner, or in the open air. Available in two finishes, the Bookshelf Loudspeaker sells for \$1,000 per pair (black) or \$1,100 per pair (cherry veneer).

Outlaw Audio 866 OUTLAWS www.outlawaudio.com

McIntosh Laboratory has introduced the **MS750**, the second model in their family of advanced audio servers. The MS750 includes 750 gigabytes of hard drive space with encoding and decoding capabilities for MP3 and FLAC (Free Lossless Audio Compression) digital audio codecs, as well as built-in CD, CD-R, CD-RW, MP2, WMA, and ACC player. The MS750 can also stream files over your home network to other rooms with Ethernet-enabled devices and has the ability to be hooked up to a preamp or phono stage to rip vinyl records to the hard drive. The MS750 includes an easy-to-use on-screen menu system, and users can easily create and recall playlists and utilize the new jukebox function, which permits "on-the-fly" song requests to be added to playlists in use. The MS750 is available now for \$6,000.



McIntosh Laboratory MS750

McIntosh Laboratory 800 538 6576 www.mcintoshlabs.com



Fusion Research Genesis

Fusion Research has released its **Genesis** video/music hard drive server, which includes 1 terabyte (TB) of hard drive space and can be expanded to provide up to three discrete streams of music or video simultaneously. The single-rack-unit-high device incorporates the same easy-to-use graphical user interface as the company's flagship model, the

Cinema Server, and can be controlled via the supplied remote or with any other third-party control system via IR or IP. Both the 1 TB (\$8,000) and 2 TB (\$9,500) models are currently available.

Fusion Research 925 465 1333 www.fusionrd.com

Velodyne Acoustics has introduced the **MiniVee 10** subwoofer, which uses a 10-inch driver with a massive 21-pound magnet structure and an inside/outside, two-layer copper voice coil combined with a sealed design enclosure and a 2,000-watt peak, 1,000-watt RMS class D switching amplifier. At 12.75 inches high and 14.5 inches wide, the compact subwoofer can be placed unobtrusively in most places in the room. The MiniVee also incorporates Velodyne's exclusive Dynamic Drive Control System to help ensure a more linear cone movement to control the driver's frequency and distortion characteristics.



Velodyne MiniVee 10

Velodyne Acoustics 800 VELODYNE www.velodyne.com

Audioaccess is now shipping its **W.H.E.N.** system (Whole-House Entertainment Network), which is an integrated home theatre receiver, multi-room audio/video distributor, and in-home communications system for custom residential installations. The system consists of the **AVR21EN** receiver/system controller—which includes seven channels of amplification, five component video inputs that can be scaled up to 1080i with the built-in DCDi[®] by Faroudja processing chip, and can be transcoded digitally to its HDMI output—the **AVH21** Multi-room Hub, the **WPS21** Power Supply Hub, and the **KP21** Amplified Display Keypad. The AVH21 can distribute audio, video, and control signals throughout the house after connecting to the AVR21EN, while the WPS21 provides power for the KP21, which can be placed anywhere within 100 meters of the AVR21EN. The KP21 keypad also doubles as a remote controller for the entire system and as a monitoring and paging system with its built-in loudspeaker and microphone. The W.H.E.N. system can also control video cameras, routing their signals throughout the house, and with electronically triggered door locks. The AVR21EN sells for \$2,200, and a as system including it and two remote audio zones sells for under \$4,000.



Audioaccess AVR21EN

Audioaccess 516 496 3400 www.audioaccess.com



Control4 HC-300

Control4 has introduced its newest home controller, the **HC-300** (\$700 with Control4 System Remote), which allows users to automate their entire home, including their home theatre, multi-room music system, lighting, temperature, security, and more.

With six IR blasters and two RS-232 outputs, the HC-300 can potentially control every device in your home theatre, and with its seamless integration with other Control4 components via ZigBee[™] (802.15.4) mesh networking, Ethernet, or WiFi (with an optional adapter), it can easily control the rest of the house as well. The HC-300 also provides a high-definition on-screen display through its component output and has its own media management system to deliver audio to two different components.

Control4 801 523 3100 www.control4.com



Tricia Spears

Wife Assistance Forum

NEWSLETTER EDITION

Wish the woman in your life would show a little more empathy, or at least a tiny bit of enthusiasm, when it comes to your passion for home theatre? If so, send her my way, tricia@widescreenreview.com, and I'll be happy to try and clear up any questions or concerns that she may have (in a language that she'll even be able to understand).

I have to say that this year's Home Theater Cruise was the best I have been on to date. Several people who have also attended more than one or two of the previous cruises voiced the same opinion to me, so I know I'm not alone in stating this. Admittedly, my reasons for feeling this way didn't have as much to do with the on-board conferences (although, I did manage to go to a conference and an awards presentation) as they did with the entire week-long experience.

The weather was absolutely perfect—sunny skies, lovely and warm temperatures day and night, and only one little five-minute (if that) burst of rain the entire week long. Moving the cruise to the May/June timeframe definitely agrees with me—as I am prone to seasickness—and with no threats of hurricanes on the horizon, the water was so smooth, it was easy to forget that we were on a boat in the middle of the ocean. I swear, one day I looked out and the water looked like glass—perfect for water skiing.

I didn't make it to the gym quite as many times as I intended to, and I think I'll blame one of my missed sessions on Lori Runco. She convinced me that I should be out by the pool instead, so of course, I had to agree. A few Bloody Mary's later, we ended up—with Marlene Reber and Mark Hunter from Datacolor—in a slots tournament. Needless to say, none of us won—although Marlene came in first place out of 100 in Round One—but we had a blast. See, it's not all work onboard the HTC, and there is always something for everyone going on.

I caught up with a bunch of old friends and made a whole lot of new ones, and the ladies' luncheon was a huge success—with a record number 96 women in attendance. Cherie from Anchor's Away Cruise Center donated sequined laynards to everyone at the luncheon (and boy, were those ladies who didn't attend jealous the rest of the week), as well as some popular gifts for the raffle. *Widescreen Review* gave away DVDs that were generously donated by Paramount Home Entertainment, and one lucky lady won the grand prize, donated by Microsoft®, the company's Zune. (I read that only nine months after introducing the music player, Microsoft has just shipped its one-millionth Zune.) She was thrilled with her new MP3 Player, but in all the excitement, I failed to get her name. Congratulations to her, all the same.

The "Optimum Performance In-Wall Loudspeakers & Installation" conference that I went to was actually very interesting and informative. On the panel was Gerry Lemay of Home Acoustics Alliance; Dennis Erskine of Design Cinema Privee; and Frank Sterns, President of Niles Audio. They started out the conference by talking about the Frequency Response Surprise in in-walls versus freestanding loudspeakers. Of course, Editor Gary stuck with his floor-standing-loudspeakers-are-better-sounding-than-in-walls opinion, but the panel members did a pretty good job of trying to convince him otherwise, with Frank Sterns using his company's StageFront Loudspeaker System as

an example—it was being demoed in an adjoining room. (See review in *Widescreen Review* Issue 122.) The panel members did admit that when installing in-walls and/or in-ceiling loudspeakers, the acoustical design and construction details must be carefully executed—it's "much harder to get lucky"—and once the loudspeakers are in place, they're in place. Furniture needs to stay where it is—it can't be moved. Of course, placing your box loudspeakers 15 feet from the nearest wall, as one panel member suggested for optimum performance, may not be too practical either. Ahhhh!—the price of no compromise. No need to convince me, though, I love the fact that I can hear beautiful music throughout the house without the clutter of large floorstanding loudspeakers.

Monster Cable®, Niles Audio, and Runco all had dealers onboard and managed to have their own mini-conferences, in addition to the home theatre discussions that were going on next door to where they were meeting. Niles brought their international dealers from around the world—some with wives, some with girlfriends, and some with children—and the comments I heard over and over again were, "I don't know how they're going to beat this next year." Phil Beardsmore, from New Zealand, brought his wife and twin 10-year-old daughters along, and one of the girls, Sharon, told me that she "could have done with about two more weeks."

All in all, I'd say that the 2007 Home Theater Cruise was a huge success. And with the announcement that the 2008 cruise will be in Alaska, I'm sure it will be just as successful, if not more so. Sure, there won't be the sun and the beautiful turquoise water of the Caribbean, but from what I've heard, the sights and scenery onboard an Alaskan cruise are truly spectacular and are something that everyone should experience at least once in their lifetime.

Keep watching www.hometheatercruise.com for more information on the 2008 Home Theater Cruise, and be sure and book your trip early—the 2007 event was entirely sold out.

This is a little late in coming, but Happy Mother's Day to all of you moms out there. I hope that your family remembered you and helped make your day special. According to the NPD Group, digital picture frames grossed nearly \$12 million for the week ending May 12, selling more than 112,000 units. Those numbers made Mother's Day digital picture frame sales just as strong in units as frame sales during the week before Christmas and beat the revenue brought in by digital picture frame sales during the week of Black Friday.

For my birthday, in March, my sons bought me the Phillips 9FF2 Series Photo Frame and loaded it with a bunch of photos from when they were young. This special gift now sits on my desk at work, rotating between old and new photos of my boys, as well as a collection of others I have since added to it. If you aren't one of the lucky people who own a digital picture frame, I would recommend adding one to your next wish list. [WSR](http://www.vsr.com)

Loudspeaker Accuracy

How Directivity, Distortion, Crossover Design, Input Impedance, Dynamic Range, And Imaging Affect The Music — Part 5

JOHN DUNLAVY

This is the fifth in a series of articles on the topic "Loudspeaker Accuracy" that I have written for *Widescreen Review* as a guest editorialist. In this article, I have combined the topics which originally were to be presented as Parts 7, 8, and 9 in the original outline of "Topics To Be Covered," which appeared in Issue 58, March 2002, plus a discussion of dynamic range and imaging.

Directivity

A lot of controversy exists regarding the optimum directivity properties for loudspeakers.

Some designers claim that loudspeakers with a near omni-directional pattern provide the most accurate reproduction. But few musical instruments exhibit omni-directional radiation characteristics, especially at higher audio frequencies, e.g. above about 1 kHz (where a wavelength is about 1 foot).

Thus, within listening rooms possessing average acoustical properties, it would appear that the "audibly most accurate reproduction" would most likely be achieved with loudspeakers whose radiation patterns most closely emulate an "average" of those exhibited by most musical instruments, as a function of frequency. By achieving this, a loudspeaker's reproduction (if properly located within the listening room and equidistant from the listening position), should most closely approximate the overall sound properties of the original sound.

Carefully controlled, "blind" comparisons of loudspeakers with several musical instruments within typical "audiophile" listening rooms, has consistently proven this to be true.

The directivity of a loudspeaker, both horizontally and vertically (at numerous frequencies covering the audio spectrum), can reveal a great deal about a loudspeaker's ability to reproduce complex musical trans-

sients within listening rooms containing typical reflective surfaces, e.g., floor, ceiling, walls, furniture with hard surfaces, etc.

Directivity patterns also reveal a great deal about a loudspeaker's ability to provide accurate imaging that does not cause notes at different frequencies from the same musical instrument to appear to arrive from a different direction. It is typically graphed with plots of "amplitude versus frequency" at several different angles in both vertical and horizontal planes, usually measured in increments of 5 or 10 degrees, as the loudspeaker is rotated about its central axis. These plots are important for they reveal:

1. The size of the "on-axis" angular window (vertically and horizontally) within which the loudspeaker's reproduction is the most accurate. This window is often defined as the angular limits at which the one-third-octave response at 10 kHz is 3 dB below the response on axis.

2. Symmetry of the main radiation lobe in both horizontal and vertical planes, relative to the listening axis. (Asymmetrical radiation patterns often result in inaccurate stereo imaging.)

3. Undesirable, high-intensity, off-axis radiation "lobes" (side lobes) that might bounce off of a sidewall, ceiling, etc., resulting in both an audible deterioration of sound quality and inaccurate stereo imaging (soundstage) at the listening position.

In summary, the most accurate directivity pattern for a loudspeaker would be omni-directional up to about 200 Hz to emulate most musical instruments, but the loudspeaker needs to become gradually more directional vertically and horizontally as the frequency increases. Typically, direct radiator loudspeaker designs that exhibit phase and time accuracy are inherently more accurate reproducers of the majority of musical instruments.

Harmonic And Intermodulation Distortion

Harmonic and Intermodulation (IM) distortions are created within any network or device, including loudspeakers, that exhibits a non-linear property with respect to variations in the amplitude of a signal. Harmonic distortion consists of even (e.g. 200 Hz, 400 Hz, 800 Hz, etc.) and odd (e.g. 300 Hz, 500 Hz, 700 Hz, etc.) multiple harmonics, which were not present in the original signal. IM distortion is caused by two frequencies interacting with each other to produce sum and difference frequencies, which were likewise not present in the original signal. An example would be a 1 kHz signal combining with a 2 kHz signal within a non-linear network to produce distortion products at 3 kHz, etc.

Within a loudspeaker driver (dome- or cone-shaped diaphragm or flat membrane), most non-linear distortions can be traced to the voice coil or membrane not being properly centered in the flux field generated by the magnet and its structure, or the electrostatic field. However, if the voice coil or membrane encounters any asymmetry within the magnetic or electric field during the extremes of its physical travel when reproducing loud sound passages, non-linear distortions will be produced.

The cure is for the designer to ensure that his or her loudspeaker drivers adhere to the appropriate teachings of competent engineering and physics, which these teachings reveal. There is no way in the world for one to judge by the physical appearance of the loudspeaker to determine the degree of harmonic and IM distortion it will exhibit. A full set of accurate measurements are needed to reveal these properties.

Crossover Networks

The Crossover Network (often called a "Dividing Network") of a loudspeaker is, in many respects, its "heart." Its purpose is to electrically separate (or divide) the audio spectrum into different frequency ranges, with each range designed to best match the individual frequency requirements of the woofer, bass, mid, and tweeter drivers. In a membrane loudspeaker, some designs use a separate tweeter or bass module which is fed by a dividing network. For example, if signals encompassing the full audio range were fed to most tweeters, the sound reproduction quality would be terrible and, most likely, the tweeter would not survive without damage for very long.

To accomplish this task, most crossover networks for loudspeakers with multiple drivers (covering bass, mid, and tweeter frequencies) use several capacitors, inductors and resistors within relatively complex network configurations, designed to best match the electrical and acoustical properties of the individual drivers.

A properly designed first-order Butterworth crossover network will permit a loudspeaker with time-aligned drivers (drivers whose voice coils are equidistant from the preferred listening location—typically 10 feet, on-axis) to most accurately reproduce complex musical waveforms with the least amount of waveform and/or time distortion.

"Passive Crossover Networks" using 2nd, 3rd, and higher-order slopes, significantly distort the shape of complex musical waveforms and transients. However, debate has taken place over many years, as to whether such time-domain distortion is actually audible when listening to most music. (Research conducted at DAL has provided evidence that it is audible when listening to accurately recorded music over a truly accurate audiophile system.)

Input Impedance

Impedance is the combination of the resistive and reactive components of a load, i.e., loudspeaker load. Impedance versus frequency plots describe whether a loudspeaker represents an "easy or a difficult load" for an amplifier to drive. Many loudspeaker designers pay relatively little attention to the impedance excursions of their loudspeakers, assuming that most of today's solid-state amplifiers exhibit sufficient stability and low internal output impedance to eliminate any interface problems. But many present-day loudspeakers exhibit an impedance curve that swings from as little as 1 ohm to as high as 30 ohms (or greater) over the audio spectrum. Such fluctuations can

create serious interface problems with many amplifiers (especially with tube amplifiers possessing a fairly high internal output impedance), resulting in typical deviations in "system frequency response" of ± 2 to 6 dB (and/or generation of audible non-linear distortion). To provide an "easy impedance load" for most amplifiers, a loudspeaker's impedance should be mostly resistive and should fall within the range of 3 to 15 ohms with minimal reactive components.

Dynamic Range

The "dynamic range" of a loudspeaker is usually the highest sound pressure level (SPL) it can reproduce "above the noise floor" of the system expressed in dB, before a given level of non-linear distortion is reached (or before a voice coil begins to over-heat). This "noise floor" may, in a practical sense, be determined either by the total noise of the electronic components of the system or by the noise of the surrounding environment (such as the dishwasher in the other room, or the truck passing by, etc.)

Limited dynamic range, typified by a compression of amplitude above a relatively low listening level, is usually associated with the production of high levels of non-linear distortion (harmonic and/or intermodulation components). At frequencies above 300 Hz, harmonic and IM distortion levels above about 0.5 percent can often be heard by most audiophiles. It is usually most easily heard at SPLs greater than about 80 to 90 dB.

Today's advanced loudspeaker design technology provides the capability for designing and manufacturing loudspeakers that can reach short-duration peak SPL levels of 105 to 110 dB without generating audibly bothersome levels of non-linear distortion—dependent, of course, upon the

type of music being heard, the "deadness" of the listening room, the properties of the power-amp, etc. Thus, a good loudspeaker will be capable of playing at high loudness levels which emulate unamplified live musical instruments without audible distortion.

How Imaging Affects The Music

Much as stereoscopic photos, poorly displayed, can visually distort either or both the clarity and 3-D image, so also can poorly matched loudspeakers (both in amplitude or phase) blur a stereo soundstage or move the apparent location of individual instruments within the soundstage.

To ensure the most accurate reproduction of the original stereo soundstage, the pair of loudspeakers must be matched to very close tolerances, e.g., 1 dB in amplitude and 10 degrees of phase over the entire audible frequency range. Such close tolerances will ensure that the imaging across the stereo soundstage will be accurately preserved. ■

About John Dunlavy

John Dunlavy, MAES, FIREE, etc., is a well-known and highly-respected engineer and scientist with a number of patents to his credit, and 40 years at the forefront of audio innovation. John's special interest is loudspeaker accuracy, a notion he's been working on and talking about for decades. Agree or disagree with him, we can all learn something valuable about the world of audio reproduction, sitting at John's knee. That's why I've invited him to pen this Guest Editorial column for the next several months to provide us all a "short course" in acoustics and audio reproduction. I'm looking forward to it, as I look forward (as always) to your comments.

Gary Reber, Editor-In-Chief, *Widescreen Review*

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The Studio Scoop

Rumors, Reports, & Ramblings

Jack Kelley

Buena Vista

What is a pampered Beverly Hills pooch to do when lost in Mexico? Hopefully, the answer will unfold as Drew Barrymore takes the lead Chihuahua voice in Walt Disney's *South Of The Border* live-action movie. She joins voice mates Andy Garcia (a depressed German shepherd), George Lopez (a romantic Chihuahua), and Salma Hayek (a spirit guide). Cheech Marin, Paul Rodriguez, Edward James Olmos, and the smart little Chihuahua from past Taco Bell commercials, who uttered the now-famous words, "Yo quiero Taco Bell," are also aboard. (Actually, that last part is not true. I have no idea where that spunky little Chihuahua is.)

DreamWorks

Rachel Weisz (*The Fountain*, Issue 122) has signed on to Director Peter Jackson's (of *Lord Of The Rings* and *King Kong* fame) adaptation of *The Lovely Bones*. Written by Alice Sebold, *The Lovely Bones* tells the harrowing and heart-wrenching story of a young girl who is abducted and feared dead. Having read Ms. Sebold's book, I am anxious to see how Director Jackson keeps the book's uneasy subject matter alive on the big screen, all while keeping the characters' emotion raw. Production is slated to begin this October.

HBO

So, this past Sunday (June 10, 2007), hunkered down with a bowl of buttery popcorn and a six-pack of New Castle and sporting my favorite pair of lounge shorts, I am ready to spend an evening with *The Sopranos*...for the last time. Sniff, sniff. Watching, watching, watching, and near the end, the screen suddenly goes black. "What the f*#k?" I think in my head—not aloud, of course. So I speed dial my local cable provider. Busy signal. Dial again. Busy. Dial.

Busy. And so the pattern repeats for the next three hours. It is not until the next morning that I learn, via the radio, that *that* had been the intended ending. Are you kidding? Well, I was not alone. James

Lionsgate

As I mistakenly reported in last month's newsletter, *Hostel: Part II* premiered June 8, 2007, not June 8, 2006. So if you marked your last year's calendar...well, you have other problems. Anyhow, I regress. It did premiere on June 8, 2007...and its premiere was less than stellar. According to IMDb.pro, it brought in \$8.2 million, domestically, where the original opened with \$19 million. Meta Critic has given Eli Roth's sequel a 46 out of a possible 100. Hmm, looks like my error could have been a blessing in disguise, and saved you \$10.50.

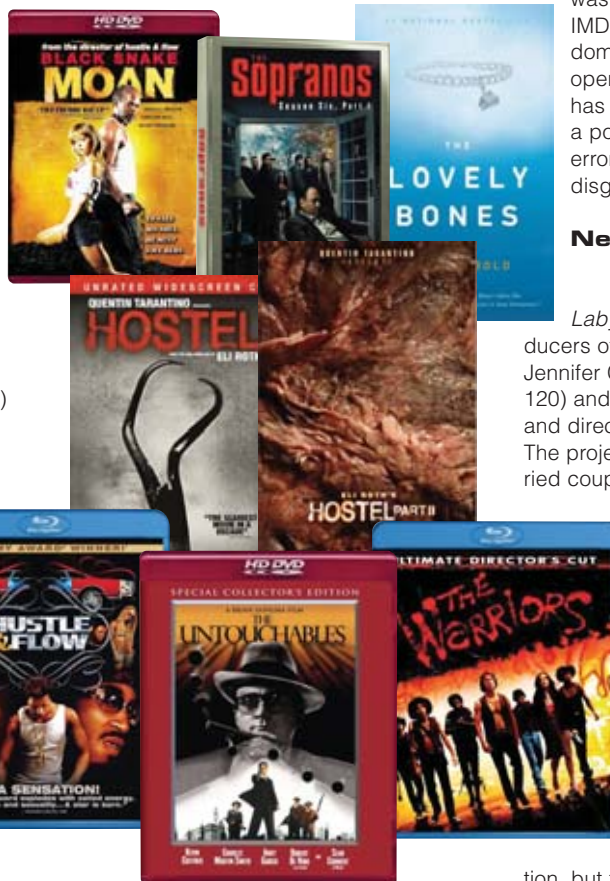
New Line

Guillermo del Toro (*Pan's Labyrinth*) is set to be one of the producers of a psychological thriller starring Jennifer Connelly (*Blood Diamond*, Issue 120) and Paul Bettany (*Firewall*, Issue 111), and directed by first-timer, Daniel Simon. The project, *Born*, is about a happily married couple whose world is turned upside down when it is discovered that his claymation characters come to life at night...and act night-marishly. It might kind of be like *Wallace & Gromit And The Curse Of Were-Rabbit* meets *Nightmare On Elm Street*. (Please note that I was unable to attach *Born* to a specific studio, but I was able to attach del Toro to this title, and he did direct *Pan's Labyrinth*, and it was a New Line release.

Sometimes it's not the destination, but the journey.)

Paramount

Already on the Ps, and no mention of high-definition discs. Well, in the next three weeks, Paramount, a supporter of the Blu-ray Disc and HD DVD formats, will release eight SKUs: *Hustle & Flow* and *Black Snake Moan* on June 26, 2007, and Special



Gandolfini (Tony Soprano) told the *Daily News* in Friday's edition that he had "no idea" what happened to his character either, and referred all questions to David Chase, the show's creator. At least the beer was cold.

Continued from page 7...

Editions of *The Warriors* and *The Untouchable* on July 3, 2007. Now, once I get a high-definition TV and a high-definition player...

Sony Pictures

Everyone's favorite comic, Steve Martin, is reprising his role as the fumbling and bumbling Inspector Clouseau in the unofficially titled *Pink Panther 2*. Harald Zwart (*One Night At McCool's*, Issue 55) takes over the helm of this sequel from Shawn Levy, who now becomes executive producer. Phyllis Diller will star opposite Martin as femme fatale Mary Knocker. (I joke.)

20th Century Fox

If you are a fan of *Reader's Digest* (and with sections like Word Power and Humor In Uniform, who isn't?) and Dean Cain (of *Superman* fame), I have good news for you. Fox has teamed with *Reader's Digest* to distribute *Ace Of Hearts*, a real-life story about a man and his dog that was published in *RD* back in 2000. Now, I haven't read a *Reader's Digest* since the last time I was at the dentist office, but I don't recall their feature articles being of screenplay length.

Universal Pictures

Almost exactly three years after its theatrical premiere, *2 Fast, 2 Furious* is barely a memory, yet a portion of a discrimination lawsuit was settled June 14, 2007. Frank Davis, who was first assistant director on *2F2F*, sued Universal, believing he was fired because he was black. "Universal has certain stereotypes of people who look like me, and I was fired," he told a seven-member jury. Of course, Universal denied that charge, and said Davis was fired because...well, he was not qualified. The lawsuit was originally filed by the U.S. Equal Employment Opportunity Commission (EEOC), with Davis later joining, and is still continuing with its case against Universal. Anna Park, a regional attorney with EECO, stated, referring to Davis' settlement, "We are a separate party, and when we sue, we sue in the public interest." Something tells me Davis sued for something a little greener.

Warner Bros.

Warner Bros. recently announced that it would no longer hold preview screenings in

Canadian cities. In a statement, Warner Bros. Distribution Chief Dan Fellman said, "We regret having to cancel our screenings in Canada, but our studio must take steps to protect not only our branded assets but our commitment to our filmmakers and to our distributors." The reason? It has been reported that many screenings in Canada are covertly taped by patrons armed with handheld camcorders. Does this not happen here in the U.S.? Or are we somehow a camcorder-deficient country? [WSR](#)

Contrary to popular opinion, Research/Production Editor Jack Kelley is not responsible for any release date changes, price changes, or any other perceived errors contained within. He can be reached at jack@widescreenreview.com.

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